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on the market. Women and girls gave them to those whom they loved. On an old juosta the beginning of a little yearning love song is woven in. A woven dedication mentioned by Kurschat (1911) reads:

I wove as I was able to, I gave it to
whom I wanted.
But I always believed that my beloved
should receive it.

Thus these ribbons often speak of a rare tenderness of feeling, and their colorful patterns seem illuminated by longing and love, by fate and sorrow. In many ribbons there were also, as Otto Glagau (1869) informs us, mottoes in English and French whose meaning the peasant girls naturally didn't know, but which remained preserved in certain families and were always imitated anew. Here, to be sure, we have forms of a later development, just as the occasional use of metal threads goes back to the influence of the Lyon silk industry in the eighteenth century. Otherwise one used in an earlier period only threads of flax, wool, and hemp; the use of silk, on the other hand, has arisen only in most recent times. Frequently these silk juostos are sold today as binders or crocheted together as table runners, but in the villages these uses are unknown.

The production of the juostos proceeds in three different ways. We know pintinės, austinės, and kaišytinės--/139/ i.e. a braiding, a weaving, and a darning technique. The oldest of them is the braiding technique, which is still practised in the north of the province of Aukschtaiten in the districts of Zarasai, Panevėžys, and Ukmergė, though it has become quite rare. (46) The threads

46. A. Rukštelė, loc. cit., pp. 22-23 and 46.

are laid over a board and then braided, beginning

1[juostos, i.e. colorful ribbons -- Analyst]

286 practised today by the shepherd girls of the country.
531 Crocheted lace is in general rarer; nevertheless among prosperous farmers we often find decorative crocheting and openwork on beautiful and valuable bed linen.

[291] Gloves and stockings are firmly and closely knitted in several colors, the various threads being carried along on the reverse side. They frequently make their way to Germany, where they appear on the handicraft market as "Swedish" gloves. The most varied-colored ornaments are knitted in, dots and stars, together with flower patterns, and occasionally also animal patterns.
[431] These gay and strong gloves with their bright colors often serve as gifts, and the priest is always presented with them on his winter "calender journeys." In contrast /143/ to other handicrafts, in which, as we saw, old patterns are frequently used in a not so successful manner, their borrowing from the weaving technique in the modern knitted handiwork has an organic and altogether charming effect.

[292] In the Lithuanian folk costume, too, particularly as it has been awakened to new life after the first World War, art and taste are shown: the long colored pleated coat, the colorful bodice, the white shirt with the long embroidered sleeves--everything breathes cheerfulness and joy in colors (see the title picture).*

Therewith is closed the circle which embraces the Lithuanian folk art in all its branches. Many things could be only briefly touched, since the various older and more recent techniques of knotting, crocheting, and knitting can be described only with difficulty.

286 462 The whole realm of weaving with all its related techniques is exclusively the domain of the woman, while the man has chosen for himself those areas which above all demanded bodily strength or because of the size of the objects did not attract

* [Title picture was not included in HRAF reproduction -- Analyst]